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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

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NOT RELEASABLE TO FOREIGN NATIONALS

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

REVIEW ON: *October 2000*

ORCON

**GRILL FLAME**

*Copy 1 of 2 copies*

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-78

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest to USI.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer. At TAB C are analyst comments.
5. (S/NOFORN) This session is a follow-on to Session D-76 and is run concurrently with Session D-79.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-78

TIME

#14: This will be a remote viewing session for 10 October 1980.  
Mission time is 1400 hours.

All right, #10.5, the time is now 1400 hours. Your mission for this afternoon is to focus on [REDACTED] The location is [REDACTED] The time is 9:30 a.m. local time today. I want you to locate [REDACTED] 9:30 a.m. When you have acquired [REDACTED] please let me know. Relax. Relax, concentrate. Focus on [REDACTED]

SG1A  
SG1A  
SG1A  
SG1A  
SG1A

PAUSE

#10.5: I'm getting....

#14: Okay. Now I want you to focus on [REDACTED] and ask yourself this question. Is [REDACTED] concerned in any way with a radio?

SG1A  
SG1A

PAUSE

#10.5: (Mumbling)...I don't know, I been all over the place... Hit everything that I...(mumbling)...had a large brownstone, fieldstone, quaint old, two-story building with a walk with bushes on the end. I had to find the (mumbling).

I had a, what appeared to be a...thickly tiled steps, like on a...front of a house, or maybe step-ups off a sidewalk. Red tile with cement in between 'em. I had a hand moving a switch, which appeared to be a chrome, one inch long, a little knob on it like a four way guidance thing. Big switch goes up, down sideways and can revolve around, like you would use in playing a table top game of some kind.

And then I'm looking....I'm getting nothing, hitting nothing, hitting nothing. Then out of the middle of nowhere I'm in the ocean and there's a...a larger boat, looked like a trans-eh, like a steamship, like a troller. And it's somewhere in the ocean.

So that's all I got so far, but now let me...now that I have cleared those away let me go to work.

PAUSE

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#10.5: I'm getting nothin'.

+20

#14: Okay, I want you, want you now to focus on [REDACTED] I want you to move back to a point in time when you find him using a clipboard. I want you to move back to a point in time where he is using a clipboard. When you are there tell me what is on this clipboard.

SG1A

PAUSE

#10.5: Square is drawn on a white piece of paper...on the upper right hand side. It's as though the square is made of...ss... straight arrows...pointing in a clockwise direction. I also see, uh...walking...and writing notes, making notes, walking like a step or two at a time, as though he was... walking along something, looking at a thing and then annotating it, and then taking another step, looking at it.

It's a panel, it's a wall panel of some kind. It's... something like...it's a funny thing, it's....like something with...bus bars. That thing is like that, it's not...and like meters, and it's in, it's over his head, but he's... looking at it on a...eye level..... It's a wall panel...

He marks his annotations on the left side of the paper, and this thing with the arrows is on the right side of the paper.

#14: Okay, #10.5, I want you now to tell me what [REDACTED] does with this information on his clipboard. Follow him through and tell me what he does with this info.

SG1A

#10.5: He is in this place. Twice now I have seen him walk on... and walk up a catwalk, staircase to a catwalk...in this place..... He rolls it from the bottom up.....not a tight roll, half inch roll.....

+25

#14: Does [REDACTED] manipulate the information in any way?

SG1A

PAUSE

#10.5: No, I'm not seeing anything. He rolls this up and places it in a tube....like a tube to hold it in (mumbling) big around as a broom handle.

#14: All right, #10.5, at this time I'm going to change your focus a little. I want you to go back to the plant that you described in your previous session.

+32

#10.5: That's where I am.

#14: Okay, I want you to ask-

#10.5: I already thought that that was where I was.

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#14: I want you now to ask yourself "what is the function of this plant?".

PAUSE

#10.5: (Mumbling).....  
Three times I've exited the plant, and three times I have a characteristically (mumble) waste cooling tower, waist high at the top. And the....it's generating...it's a generating plant, I think. Large cooling towers...at least one tower.....  
He doesn't sneak around, though, he's got free access here.

#14: Okay.

#10.5: Matter of fact he is...in his actions and everything.....

#14: I want you now to move to the major operational portion of this plant, the heart of this plant, and describe your impressions.

#10.5: It has, uh, a large, uh...spheres in it... It's where he was in the...on the left side on the top of the catwalk. There are maybe 15 foot diameter spheres over there...there. Possibly four in a row by maybe three rows. These things look white, like should have gasses in them. They're like painted clinical white enamel. And I have a feeling they're all interconnected...gasses in 'em. (Mumbling) condensation from one to another to another.

Across from this layout is the panelboard where he was and the catwalk that he went up. You're at the top of the catwalk you look down on this.....(mumbling)....fit to go to the final product. If I could see the final product ...coming out. It's this sort of funny copper greenish stuff...came out in a, uh, on a conveyor belt like thing, on a, uh, in a, uh, glass vial. It was like in, oh, I don't know, like rough sphere of maybe...like pebbles of maybe buckshot size of a little smaller, double 00 buckshot, smaller than a marble.

It's like this tarnished copper green in a glass vial. And there's only a little bit in each one, it seems like there's only maybe...oh, maybe 10 centimeters of each one...10 cubic centimeters. It's sort of in a loose pile...that they just, like they been dropped down into this vial, and then allowed to stay in the bottom....

#14: All right, #10.5, I want you again to focus, focus on [REDACTED] I want you to ask the question, "If, is he worried?". If he is worried, what is his biggest concern?

PAUSE

SG1A

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#14: All right, #10.5, I want you to maintain your focus, and keep working on that question while I turn the tape.

All right, #10.5, the tape is back on. Relax, take your time.

PAUSE

#10.5: My.....I want...my, uh...

PAUSE

+40 #10.5: My biggest concern is whether the war will end or not... whether the war will end. There's something basically... and thoroughly confusing about this session.

#14: Tell me the raw data that gives you that impression.

#10.5: I'm not getting anything. I'm zeroed out, something doesn't fit. Something is all screwed up. I'm not getting much of anything.....I just don't know what the story is. I can figure it out and I can't get any data. It's very sparse. I'm like wandering all over the universe looking for answers and I'm not staying in one place.

#14: Okay, that's okay. To give you something to focus on, something tangible, I want you now to go back to the plant, and feel free to search about this plant, describing anything that catches your eye.

PAUSE

+50 #10.5: I think it's got two stacks with a fence around it, it out in the middle of nowhere. Seems to be out in the country somewhere, sorta isolated. Two (mumbling) waste stacks. A lot of pipes and tubes and cranks and dials, I mean, uh... inner sections of pipes, and...all that kind of stuff. I keep seeing smoke and steam rising up...

Here and there, everywhere, one place I look, places I, you know, get the feeling there's steam being released, spurting out here and spurting out there, different places....

Uh, I just can't understand it. It's like he's legal here or he's so clever he can get in and out of here, he doesn't have to worry about a damn thing at all, it's like he works here.

#14: Okay, that's very good. Describe-

+55 #10.5: I mean, it's just, he doesn't have to worry about a thing.

#14: Describe some of the other people, the engineers that are working at this plant.

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#10.5: I see, uh, a bald headed guy in a white lab coat... He's very, uh, experimentalist type...has hair right around the ear, but the top of his head is bald. Looks like he's about mid fifties to sixties...to sixty. It's something funny about him, he's...not...he's funny, he's like he's, uh, he's different, he's, uh, different nationality, like he's... oh, god, I don't know. Like he's "Paki" or...ss...Semetic but not Semetic, he's like he's...Hindu, or, but he's not, doesn't wear a turban, he's, like he's funny, he's just pale, almost a high yellow...complexion, pale, mulatto, almost. But he's a smart guy, I mean, he's not like he's pushin' a broom, he's...who else we got here?

#14: Before we move on, this individual you were describing- what's his job, or what is his-

#10.5: He is an observer. He's like a trainee. But he participates, but he's a trainee. He's learning as well, and so he's sort of out of the mechanics of it, but he looks very closely and he sort of helps here and there, but he's like an overseer, but he's there for two purposes, to oversee and to maybe learn a little about it too.

#14: What's his expertise?

#10.5: Okay. What's his expertise?... I see him standing over beakers with boiling stuff and bunsen burner flames and stuff like that. I presume he's a chemist...

#14: Okay, #10.5, very, very good. I want you to feel free, if you like, to move on and describe any other important engineering type people at this location.

PAUSE

#10.5: See men wearing blue coveralls...having black rubber gloves on their hands, and these coveralls. It's a weird combination, their coveralls are deep blue, they're not special, but they're wearing black gloves and boots, rubber gloves and boots. But they don't wear anything on their bodies, they observe pressure dials and watch for safety things, make sure everything goes the way it should be.

#14: All right, #10.5.

#10.5: But they're technical people, they're not flunkies, they're technical people too.

#14: I have one final question. I want you to go to the final product of this plant as it comes off of the line, the final product, and answer me this one question. Can you just pick this product up and walk away with it?

PAUSE

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#10.5: No... You could...maybe...

#14: Describe what the problems are.

#10.5: There is a guard desk...somewhere down the hall...and you would not want to walk through there carrying the beaker. You would not want to do that. Now let me look around there. When I saw the guards I became fearful, while I was carrying this...but I don't real-...I know there is, there is something here, there is some electrical apparatus here to assist the guards. But it's a nominal security thing, because nobody'd be dumb enough to take any out anyway. I'm beginning to think that this is in some sort of a radioactive stuff. Shoot, nobody would wanna sneak out anyway. It'd do 'em in anyway, but they have the guards there to try to- just a token reminder that thou shalt not walk off with this stuff. But there's nobody inside, which is not, you know, smart enough to know not to do that anyway. It's like....

#14: What is it that...that the raw impressions that tell you that this stuff is radioactive?

#10.5: Well, it's... it's two things, like I see these things on a, when they come to the end of the conveyor thing, they're not touched, nobody touches 'em. They're, I mean, the part that I saw has forked thing that picks up these beakers and moves them away behind this wall...I don't know. I mean, there ain't no guy there that puts these beakers in the...a cardboard box for shipment, that's for sure. These things go somewhere else. And there's only a little bit, it's like a residue in the bottom of this glass. It's, it's just a little pile. It's not like the beaker is filled to the brim, it's like it's a premeasured amount in each beaker, which is about one sixth of the volume of the beaker. I don't know.

#14: All right, #10.5. I have no further questions of you. Is there anything else you can add?

PAUSE

#10.5: No.....no.

#14: All right, at this time, #10.5, I want you to come back to this room, present time. It's now 10 after 3. I want you to take a deep breath, stretch your arms...stretch your arms, stretch your legs.

The first requirement for drawing that we have is of the clipboard.

#10.5: Oh, shit. You want the clipboard too? Or can I just draw it on the piece of paper?

#14: Y-you can, what we're interested in is what he was doing on the paper on the clipboard.



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#10.5: Okay. Sketch number 1 will be just that, precisely. Have I made myself clear? And have you made yourself clear? I'm going to draw on sketch 1 what was on the board, not the board and what was on it.

#14: Okay.

#10.5: Is that all right?

#14: That's good. Right.

#10.5: Okay.....I can't put anything on sketch 1 now, 'cause it has to be just what was on it, right?

#14: Yeah.

#10.5: So I'll just have to start over again, 'cause I was gonna write an explanation. This is unusual. There we go. Sorry about that, #14.

#14: That's all right.

#10.5: I screwed up... Okay. And then, now that was, this two arrows were on the upper right hand page. And down, I cannot reproduce what was written on the left hand margin. But this is where he was making notes.

#14: Okay, make some, make some squiggly lines there like, uh-

#10.5: Yes. These were like...numbers and...num, they were numbers, okay? So I will write some like exemplary num, numbers.

#14: Okay. That'd be-

#10.5: They're examples, because I did not see the numbers, I knew they were numbers that he was writing. Like percentages, like 19.5 and 32 and 1.7, and that's what was going on down in the left margin. So I will write those as examples. Okay, uh...okay, and then I will squiggle in, 'cause they were like...okay?

#14: Mm-hmm.

#10.5: That's all it was. That's all that I saw. Isn't that intriguing?

#14: Put number 1 on that.

#10.5: And number 1 was not on his page, number 1 is only on my page.

#14: All right.

#10.5: Hahahahahaa.

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#14: Gettin' flaky. Uh, okay. You described a kind of a buzz bar meter device?

#10.5: Bus bar.

#14: Bus bar meter device, or whatever?

#10.5: Yeah.

#14: Uh...and...d-, am I correct in assuming that he was looking at this thing as he was taking notes?

#10.5: Yes.

#14: Could you draw a picture of this meter device? In-

#10.5: Well, this was a big bank of mach- equipment. This wasn't just some little thing stuck on the wall, this was a big wall bank of stuff. All right. And he was like, it was section-alized, and he would like look at one meter and write down a number, and then he would like move a step to the right, look at something else and write down a number, and then move another step or two to the right and look at something else and write it down and a couple more and write it down. That type of thing.

#14: Do you remember the layout of the-

#10.5: No. It was all very, very confusing. I mean, it was so detailed there was no way I could d-, I could, I could give you the general perimeters of the way it was, and I could give you the general feel for where it was in an overall sketch and then I could maybe show you a cutout of one small part of it which is the bus bar type of an apparatus.

#14: Why not?

#10.5: Okay.

#14: Would you like a triangle?

#10.5: This'll do. This is all right. I just need a couple straight lines for horizons sake.

PAUSE

#10.5: The background here, somewhere

PAUSE

#10.5: Okay.....And this is all the damn thing looked like. It was just a bank of electrical paneling...nothing very, very, uh...rather enigmatic, I guess is the word for it. You know, just sort of eehhh, so what?

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#14: Thank god it's Friday.

#10.5: And he would like...stand here, okay? I'll draw little footprints.

#14: As if you were in his shoes.

#10.5: Okay? And then he would...

#14: Did you used to work for Arthur Murray?

#10.5: Hahaha...No, but Ginger Rogers and I used to really get it on. Like he was stopping in... pausing here. And then he went up the staircase. Okay?....

Now, over here...

#14: Are those the, uh, spheres you were talking about?

#10.5: Mm-hmm.

#14: Oh, goody.

#10.5: Sketch number two, three and we didn't even know it.

#14: Then we don't have to have...you just took care of two birds with one stone.

#10.5: Mm-hmm.....some sort of a platform thing that they're sitting on. And they're all interconnected with steam pipes...steam pi-, pipe, steam pipe type things. And they're all...you know, there's a, there two, there are rows of them here. I'll show you an overview from above...if you want.....

I'm tryin' to give this idea of, uh...this complexness about this. It's just a humble jumble type thing. Okay, man pauses...pauses, looks, writes, walks on...to next thing. Okay, and that's just what he did. Like that. And that's the bus, when I said bus bar.

#14: Mm-hmm.

#10.5: That's it right here. In the one, two, third one down to the right. It's just a big electronic breaker bar, bus bar. Like a mouse trap lever, you know, it just goes vvoonk! Figure that one out.

#14: Like when they throw the switch in the electric chair.

#10.5: Like when they throw the switch in the electric chair, right. The big classic- may I?

#14: Sure...Ginger Rogers, huh?

#10.5: Hmm.

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#14: All right.

#10.5: And I perceived that on the second deck at the end of the catwalk was some other kind of a door there. And he'd go out that door...

Okay. So that's that. That sketch big two. Okay? Now I'll do three. I'll do you...from the catwalk. Cat on a hot tin walk..... Here in the foreground is the door, walks along to the door, like this....Okay. And here along this- how do I do it?... This is the electrical panel box that he was looking at. Okay. That's the wall line, okay? This is the panel box. He's walking downstairs. And there's a staircase up to it. And over here...background, way down here in the background...let's see, we got one...two...we got three. Okay, an' over here we got one, two, three. Over here we got one, two, and be the third one like here. It was like three by three or three by four, I couldn't figure that out. Okay.

And this, these are the white...15 foot diameter...spheres. All these pipes coming into 'em and out of 'em. Like this... okay? Get the message?...like that. You know, all interconnected like this... They were real humble jumble, helter sketler, very difficult to even begin to discern anything about them. You know, just because they're so complexly... I had the feeling that in these tanks....there's some sort of condensation, processing, progressive steps of processing. Whatever was started like here in "X", or in "A", was then...piped and routed into "B" and was then piped and routed into like "C". And then was piped over...into "D". That type of thing.

#14: Mm-hmm.

#10.5: All right? Now, I don't know that that's the exact order of them, but, that there was this interconnectedness, progressive interconnectedness.

#14: All right. At this time we'll pause for the cause, flip over to side C of the tape.

#10.5: Okay.

#14: We're now ready to continue side C of tape whatever....

#10.5: This was like maybe some sort of a railing...or pipe bank. Okay, that's the best I can do for you, cause it's...on sketch three there.

#14: Okay. One last request for a sketch is...drawing of the-

#10.5: Mystical beaker.

#14: Yes, coming out the end of the mystical conveyor, to include these four-

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#10.5: I tried to get you some here, but I figured after I started working on it that...

#14: Ginger Rogers?

#10.5: I figured after I started working on it that it might kill us if I got it into the room, so I decided to stop. Nothing we need better than to import a radioactive material into our viewing room.

Anyway..... This is the only view I saw of the finished product, which was really in....okay..... There's...that here was sort of a big heavy wall in the foreground....but the end this- I had the feeling like in this wall it passed open, you could see it, but then it went behind this wall that some sort of a veiwing port in it. Okay?.....Oh, sugar, let's see...so you could actually see it in there.....Okay. You know, I don't know where I was, I don't have any continuity. This goes t-t-t-t-t, back like that. This...this thing like comes down a little bit. It's...squarish. I don't know where that goes. And this goes, this is now floor level. Like that, okay?

Beakers were about 14 inches high. Uh...I'll show you one. ....In this thing.....inside the beaker, like I said, it was about, only about one sixth the size...of it. And you, some time in the session you asked me how come you make, think this is radioactive. Well, here is where the...the thing, that feeling came from...is.....some sort of a remote con-, people did not touch this. Remote...control hooked pincers...remove beaker from conveyor...Okay? Then I don't know...I don't know what they're attached to, I just saw that sterile white, pharmaceutical white. Okay? Heavy white, this heavy...everything was...heavy, heavy white enamel.....

What's that number?

#14: Four.

#10.5: Okay. And the size on this beaker...is maybe 12 to 14 inches tall. Uh, the size of the pebble...the pellet, pellet is what is was. It's loaded with pellets, is about...close to this size anyway. I, I said it was a 1-, well, I guess maybe it's not. I said it was a little bit less than double 00 buck, and that's about, that's closer to the size of double 00 buck than the other stuff isn't... The pellets were about the size, or the radius of that.

#14: That was close.

#10.5: I'm gonna "X" that out. I'm going to say the pellets were about that size. Okay, the coloration of the pellet was this sick corroded copper green. Okay? I'll call it sickly, 'cause it's really a yuk color. Sickly...corroded copper green.... And the glass view port, thick wall.....Okay?

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#10.5: This is- all I can say is this is finished product, finished ...finished product. I like to buy finished products, you know... Finished (haha) product...end point.

#14: Okay. That's good. End of session.

**TAB**

19.5

1.2

39.7

\_\_\_\_\_

\_\_\_\_\_

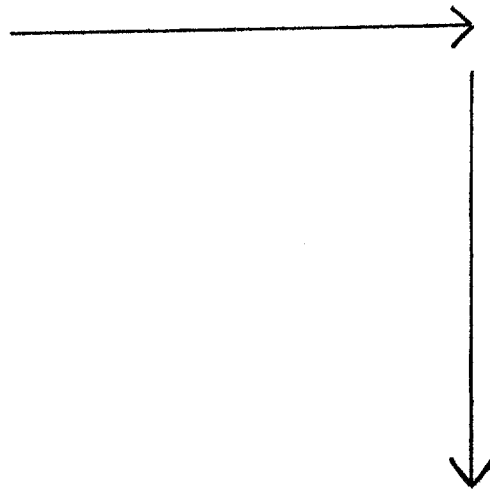
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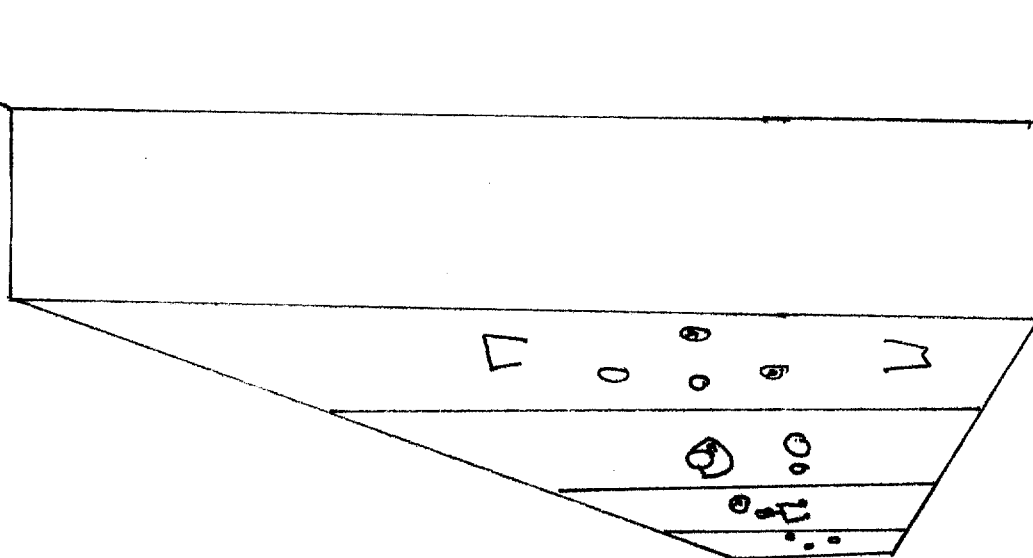
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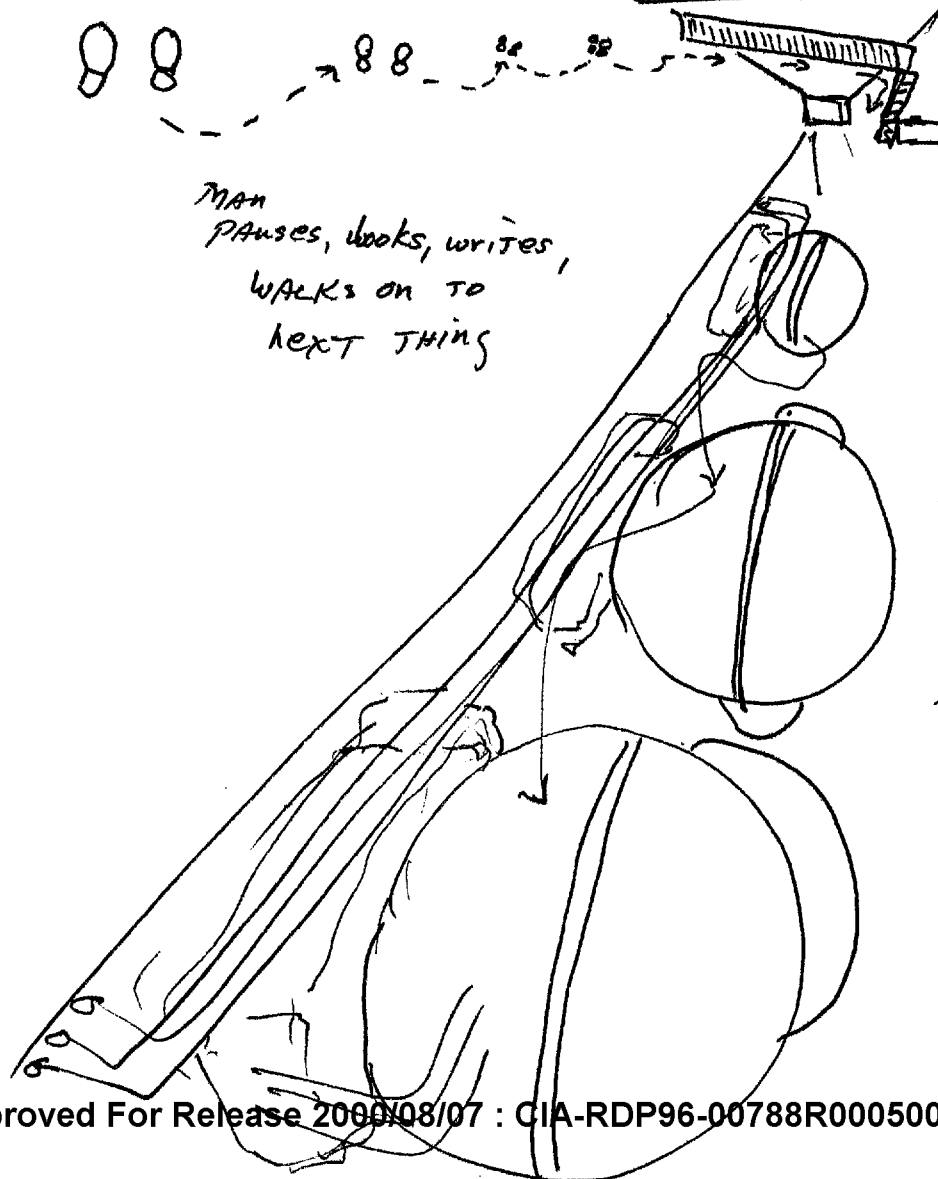
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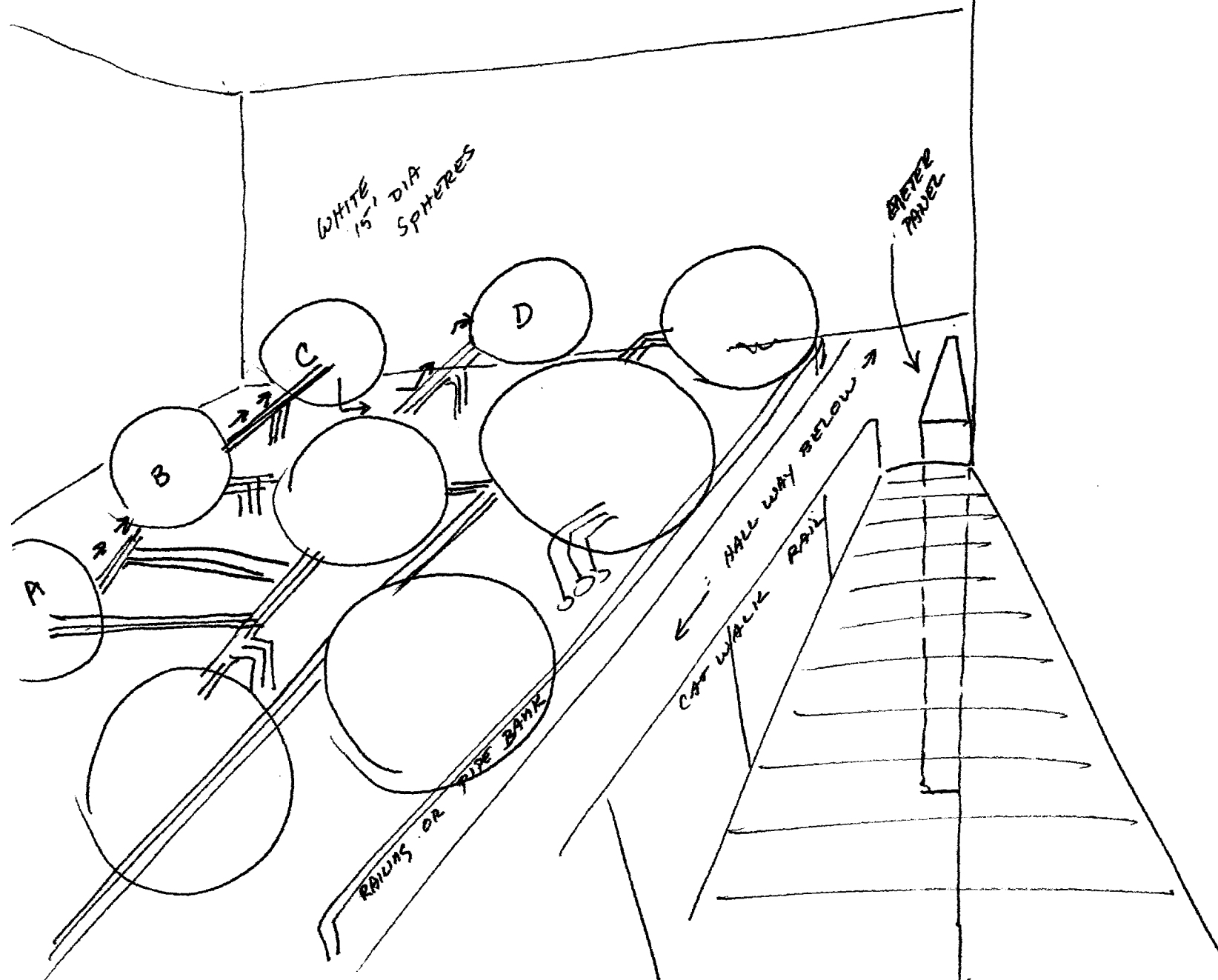


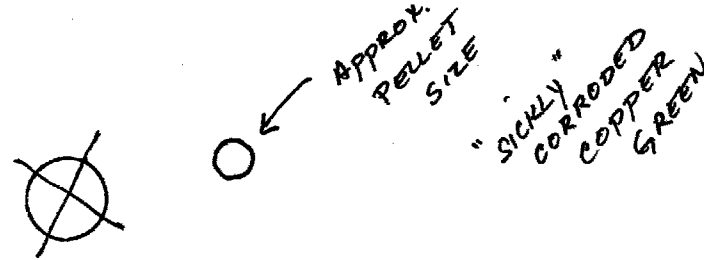


MAN  
PAUSES, LOOKS, WRITES,  
WALKS ON TO  
NEXT THING

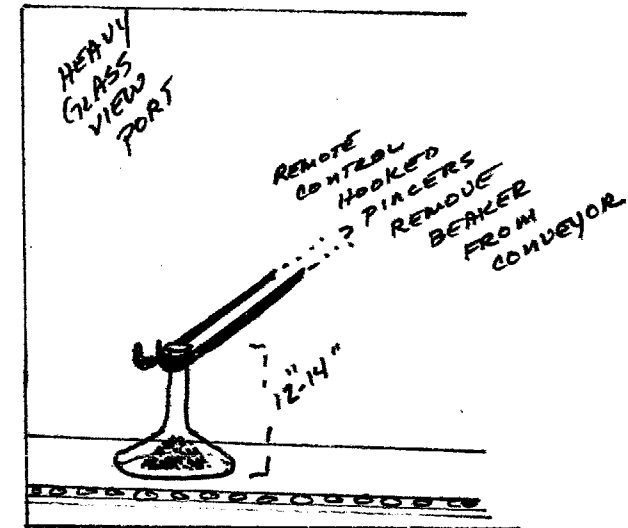
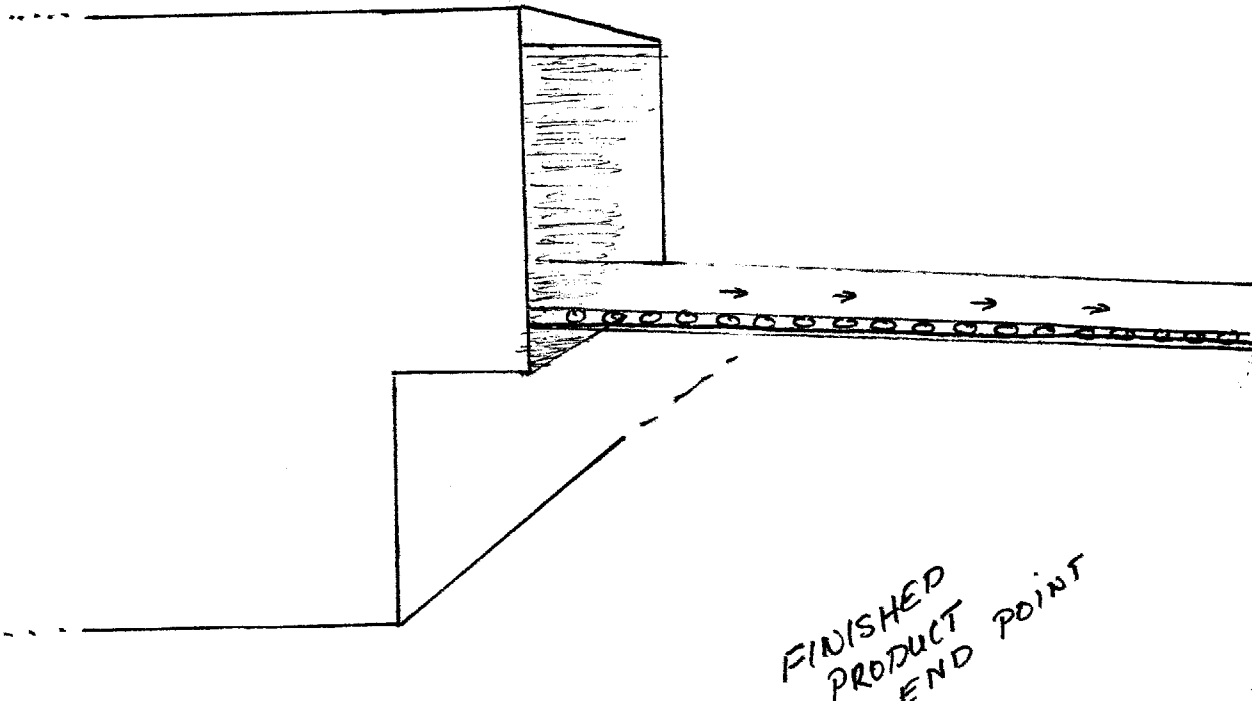


Complex  
Piping  
Interconnecting  
15' dia Spheres





THICK SHIELDING TYPE WALL



**TAB**

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION D-78

1. (S/NOFORN) The remote viewer was shown the attached photograph of [REDACTED]  
[REDACTED] The viewer was then asked to go to [REDACTED]  
He was asked to locate [REDACTED]  
[REDACTED] and describe his surroundings.

SG1A  
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SG1A

SG1A

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**SG1A**

**Approved For Release 2000/08/07 : CIA-RDP96-00788R000500290001-6**

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**TAB**